

O. Ma charmante, épargnez moi!
(O my charmer, spare me)

CAPRICE

PAR
L. M. Gottschalk.

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Note de l'Auteur

Je recommande pour ce petit morceau la plus scrupuleuse observation de ce qui est marqué. Le caractère d'ardeur à la fois mélancolique et inquiète que j'ai cherché à lui imprimer disparaîtrait entièrement, si l'exécutant ne s'attachait à donner aux rythmes qu'il renferme leur valeur exacte. La mélodie devra se détacher sur le fond tourmenté mais symétrique de la basse avec une sonorité "cantante" et une "morbidezza" qui sont les traits caractéristiques de la musique créole. Se mouvoir avec toute la désinvolture de "Ad Libitum" et du "tempo rubato" dans l'intérieur de la mesure, et ne point cependant en franchir les limites extrêmes, tel est le secret du charme que produit la musique des Antilles, et de la difficulté que présente ce morceau dont les mélodies et leur arrangement, bons ou mauvais, m'appartiennent entièrement.

Note by the Author

I must suggest this little piece should be played exactly as it is written, as the license occasionally indulged in by pupils, of substituting their own thoughts for those of the composer, must inevitably interfere with the general effect. The characteristics of mingled sadness and restless passion which distinguish the piece would be utterly lost were not the accuracy of each changing rhythm fully sustained. The melody should stand out in bold relief from the agitated but symmetrical background of the bass with the singing sonorousness and passionate languor which are the peculiar traits of Creole music. To give entire scope to the "Ad Libitum" and "Tempo Rubato" and at the same time not to transcend the extreme limits of the time, is the principal difficulty as well as the great charm of the music of the Antilles, from which I have borrowed the outline of this Composition, the Theme and Arrangement being exclusively my own. I intend hereafter, as a prelude to my pieces, to make a few observations on the proper method of playing them, hoping that those who like my music, may accept the fervent desire to facilitate its execution, as an acknowledgement of their kindly appreciation.

L.M.GOTTSCHALK.

New York 21 Juin 1862.

O MA CHARMANTE, ÉPARGNEZ MOI!
 (O my Charmer, Spare me)
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The Author in this morceau (which is entirely original) has endeavored to convey an idea of the singular rythm and charming character, of the music which exists among the Creoles of the Spanish Antilles. Chopin it is well known transferred the national traits of Poland, to his Mazurkas and Polonaises, and Mr. Gottschalk has endeavored to reproduce in works of an appropriate character, the characteristic traits of the Dances of the West Indias.

L. M. GOTTSCHALK.

ALLEGRO MODERATO. (♩ = 104)

First system of a piano piece. The right hand features a melody with eighth notes and triplets. The left hand provides a harmonic accompaniment with chords and single notes. Pedal markings (Ped.) and asterisks (*) are present. A crescendo hairpin is shown in the first measure.

Second system of the piano piece. It continues the melodic and harmonic themes from the first system. Pedal markings and asterisks are used throughout. A piano (*p*) dynamic marking is present in the third measure.

Third system of the piano piece. The right hand has a more active melody. Above the staff, the text "Con Timidezza." and "Poco a poco si prende il tempo più risoluto." is written. Below the staff, "Meno Mosso." is written. The system includes a piano (*p*) dynamic marking and several pedal markings.

Fourth system of the piano piece. The right hand features a melodic line with slurs. Above the staff, the text "Elegante.", "Dolente.", and "Stretto." is written. The system includes several pedal markings and asterisks.

Ped. *f* *p* *Ped.* *P Subito.*

Capriccioso.

Ped. *Ped.*

Con Timidezza.

Resoluto.

Ped. *f* *p* *Ped.* *f Subito.* *Un Poco più Deciso.*

Elegante.

Stretto.

Ped. *Ped.* *Ped.* *Ped.* *Ped.*

Elegante.

f *p* Subito.

Ped.

The first system of the musical score for 'Elegante.' consists of two staves. The right staff (treble clef) begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a quarter note A4. The left staff (bass clef) features a series of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, and C5. There are two triplets of eighth notes in the left hand. The first triplet is marked *f* and the second is marked *p* Subito. Pedal points are indicated by asterisks in the left hand.

Ped.

The second system of the musical score for 'Elegante.' continues the melody in the right hand and the accompaniment in the left hand. The right hand has quarter notes G4, A4, B4, and C5, followed by a half note B4, and then a quarter note A4. The left hand continues with eighth notes and triplets. Pedal points are indicated by asterisks in the left hand.

Ben Legato.
Armonioso.

Ben Cantato.

Ped. *p* *Tranquillo.*

2Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

The third system of the musical score for 'Elegante.' features a change in tempo and mood. The right hand has quarter notes G4, A4, B4, and C5, followed by a half note B4, and then a quarter note A4. The left hand continues with eighth notes and triplets. Pedal points are indicated by asterisks in the left hand.

Con Eleganza.

Ped. *Ped.* *Ped.* *Ped.* *Ped.*

The fourth system of the musical score for 'Elegante.' continues the melody in the right hand and the accompaniment in the left hand. The right hand has quarter notes G4, A4, B4, and C5, followed by a half note B4, and then a quarter note A4. The left hand continues with eighth notes and triplets. Pedal points are indicated by asterisks in the left hand.

p

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

The fifth system of the musical score for 'Elegante.' continues the melody in the right hand and the accompaniment in the left hand. The right hand has quarter notes G4, A4, B4, and C5, followed by a half note B4, and then a quarter note A4. The left hand continues with eighth notes and triplets. Pedal points are indicated by asterisks in the left hand.

Malinconico. **Stretto.**

mf **Tempo Rubato.**

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

8va......

Armonioso.

Ped. *2 Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

8va......

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

8va......

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

8va......

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *f*

Clayton.